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NOTES ON THE MS. VOLUME OF SHELLEY'S POEMS  
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By GEORGE EDWARD WOODBERRY.

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# NOTES ON THE MS. VOLUME OF SHELLEY'S POEMS

IN THE

## LIBRARY OF HARVARD COLLEGE.

By GEORGE EDWARD WOODBERRY.

This volume was given to the Library by Mr. Edward A. Silsbee, who received it from a lady in Florence closely connected with the Shelleys. It is a thin quarto bound in parchment. Many leaves have been cut out, but the titles of the missing poems are supplied by an index at the end. It was plainly a copy-book and not intended for use in original composition. The aim of the following notes is to place before students of the text of Shelley the variations which this volume supplies from the text of Forman's edition, London, 1876. Words in the ms. differing from the Forman text are in *italics*; if the variations are of another character, they are not indicated by difference of type. In disputed passages, when no information is given below, it is to be understood that Forman's text is sustained by the ms. Variations in pointing and capitalizing are, as a rule, not noted; neither are the cancelled readings. Forman's titles, when differing from those in the ms., are printed in italics between parentheses.

A facsimile of the draft of *The Skylark* constitutes No. 30 of the series of BIBLIOGRAPHICAL CONTRIBUTIONS, and is here reproduced.

Pages 1-46: cut out.

47-60: THE SENSITIVE PLANT. Pisa, March,  
1820. Shelley's hand.

Part I.; lines 29-33, do not occur.

47, glide or dance  
49, lawn and moss  
82, And the plumèd  
83, in a sunny sea

Part II. 23, the going (Mrs. Shelley's  
reading)

59, Through all the sweet

Part III. 23, mist of morning  
28, And lilies were drooping  
white and wan  
30, Leaf by leaf, day after day  
63, mists  
66-69, struck out.

100, and their sudden flight from  
the frost

102, Under the roots

Conclusion. Not divided from the preceding.

1, And if the  
5, Or if that

Note, Part III., line 30. Shelley's edition reads "*Leaf after leaf, day after day.*" Mrs. Shelley's editions substitute *by* for the second *after*. Mr. Swinburne (*Essays and Studies*, p. 186) supports this reading as probably correct.

Forman cites the parallel lines in *Rosalind and Helen*, "*But day by day, week after week,*" and "*And hour by hour, day after day.*" The reading afforded by the ms., being identical with these, and more melodious than that of Mrs. Shelley, may safely be accepted. Lines 66-69; similarly omitted in Mrs. Shelley's editions, but restored in Forman and Rossetti in the absence of ms. authority for the omission. This authority is now found.

Pages 61-68: A VISION OF THE SEA. Pisa, April,  
1820. Mrs. Shelley's hand; the  
date, Shelley's hand.

Line 8, *sunk* (Mrs. Shelley's reading)

35, *by* the waters

37, *sits*

38, crew *who*

87, the smiling disguise

160, grasps it *convulsively*

Note. The past tenses are not contracted, and the spelling *tyger* is used. See Forman, ii., p. 281, note 1; p. 282, note 1.

Pages 69-70: TO NIGHT. Mrs. Shelley's hand.

Line 1, *o'er* the western wave

Page 71: AN ANACREONTIC (*Love's Philosophy*).  
Florence, January, 1820. Shel-  
ley's hand.

Line 3, *melt together*

15, were *these examples* worth

*Note.* The poem was first published in *The Indicator*, Dec. 22, 1819. The present ms. version differs from that of *The Indicator*, as above, and also in lines 11 and 12, in which it has the later form. It would naturally be thought that the readings above were earlier than these of *The Indicator*, but the date, January, 1820, is against that view, and in the ms. the word *all* is written before "*these examples*" and crossed out, as if the common reading were in the mind of the writer and had been rejected, or else the reading, "all this sweet work," which occurs in the Stacey ms in Leigh Hunt's *Literary Pocket-Book* for 1819, given by Shelley to Miss Sophia Stacey, Dec. 29, 1820.

Pages 72-75: cut out.

Pages 76-77: AN EXHORTATION. Pisa, April, 1820. Shelley's hand.

Line 10, *in*

*Note.* The date sustains Rossetti's suggestion that this was the poem sent to Mrs. Gisborne by Shelley, May 8, 1820. (Shelley Memorials, p. 141).

Pages 78-80: ODE TO HEAVEN. Florence, December, 1819. Shelley's hand.

Pages 81-83: SONG (*Rarely, rarely, comest thou*). Pisa, May, 1820. Mrs. Shelley's hand; date, Shelley's hand.

Pages 84-86: A DREAM (*The Question*). Mrs. Shelley's hand.

Line 14, enclosed in parentheses.

15, *Heaven's collected*

31, punctuate, *And bulrushes and reeds*,

Page 87: ODE TO LIBERTY. Shelley's hand.

Lines 1-3, A glorious people vibrated again

The lightning of the Nations —  
Liberty

From heart etc.

4, *unto* the sky

10, Heaven

11, the spirit's whirlwind *wrapt* it

15, *Deep. I*

16, moon

17, Abyss

18, Heaven

19, Island

*Note.* The poem ends with line 21, and is crossed out. The punctuation of the opening lines, however, is important in view of Forman's emendation, and the use of capitals (not elsewhere noticed in this paper) is an instructive example of Shelley's habit with regard to them.

Page 90: THE INDIAN SERENADE. Shelley's hand.

Line 3, The winds

4, *burning* (*The Liberal* reading)

7, *Has borne* (Mrs. Shelley reads *has led*, 1824)

11, *The champak* odours (Mrs. Shelley's reading, 1824)

15, As I must *die* on thine (Mrs. Shelley's reading, 1839)

16, *Oh*, beloved as thou art (Mrs. Shelley's reading, 1839)

17, *Oh*.

23, it *close to thine* again (Mrs. Shelley's reading, 1824)

*Note.* The text of this poem is much disputed. Forman derives his reading in lines 11, 16, 23, from a ms. found on Shelley's person after his death and deciphered by Browning; the same source gives *hath* for *has* in line 7, agreeing with the first published version, *The Liberal*, no. ii., 1822. In line 15, *die* is omitted by *The Liberal* and by Mrs. Shelley's edition, 1824, but is restored by her in 1839. Rossetti rejects the Browning readings. A ms. copy, given by Shelley to Miss Sophia Stacey in 1819, is said to be extant, but there is no account of it, further than that Rossetti mentions seeing a copy of it.

Pages 91-92: SONG (*Remembrance*). Shelley's hand.

Line 5, As the *earth* when leaves are *dead*

6, *sped*

7, *fled*

10, *her* reign

*Note.* Forman's text is from a ms. in Shelley's hand on the fly-leaf of a copy of *Adonais*, then owned by Lord Houghton. Rossetti describes a ms., also in Shelley's hand, sent to Mrs. Williams; he received it from Trelawney. The present ms. is Mrs. Shelley's text, and seems intermediate between the other two.

Pages 92-93: TO WILLIAM ("My lost William"). Shelley's hand.

Motto: with what truth *may I* say —

Line 16, Of sweet flowers.

Pages 94-97: cut out.

Pages 98-99: blank.

Pages 100-105: TO A SKYLARK. See Facsimile given herewith.

*Note.* Line 15: the reading *unbodied* disposes of the much disputed emendation, *embodied*, and sustains the original editions.

Pages 106-109: SONG (*To the Men of England*), torn out, except a small portion on which may be read two or three words of stanzas 4 and 8.

Pages 109 (duplicate)-145: HYMN TO MERCURY. Translated from the Greek of Homer. Mrs. Shelley's hand.

Stanza 3, line 7, in his

13, 5, *Ocian* spray

14, 5, *Piera's*



- 29, 7, *wills* not  
 31, 4, *depth*  
 32, 7, *neighbor*  
 43, 3, *hurl*  
     5, *or your*  
 53, 3, *purpose; as*  
 61, 3, *or*  
 62, 6, *in great ruth*  
 74, 2, *heifer-killing*  
 77, 7, *As now. I*  
 85, 7, *as of an adept*  
 93, 5, *mist*  
 96, 7, *from death*  
 97, 2, *covered their love with joy*  
     5, *wandering far*

*Note.* The reading in stanza 43, line 3, is a valuable restoration, and several others are worth consideration; that in 97, line 2, especially, seems to settle a difficult point satisfactorily. In stanza 62 it is interesting to compare Rossetti, iii., p. 429, note; here all editions have *wrath* for *ruth*, and Rossetti observes: "The rhyming of 'wrath' with 'untruth' is an ultra-Shelleyan audacity; there is no opening for a suspicion of misprinting." The sense requires 'wrath,' it is true; but the word 'ruth' is written in this ms. It may be remarked also, in stanza 93, that the spelling *mist* for *missed* in Mrs. Shelley's edition, on which Forman annotates, iv., p. 180, note 1, may have been in consequence of the rhymes above; but it is also possibly due to the cramping of the word into a small space at the lower outside corner of the page, as this ms. shows it.

Pages 145 (duplicate)-148: TO THE LORD CHANCELLOR. Shelley's hand.

Line 50, *snarcs and arts*

60, *soul is* (Mrs. Shelley's reading in two copies written by her, but not in her editions)

*Note.* This poem is the only one which shows signs of being composed on the page itself; it is much erased and interlined, and two stanzas, 7 and 8, which the poet found it impossible to shape in their place, are left in confusion and afterwards added at the end in fair script.

Pages 149-150: ENGLAND (*Lines written during the Castlereagh administration*). Shelley's hand.

Line 4, *death-white*

16, *festival din* (Mrs. Shelley's reading)

25, *the* ("thy" altered) (Mrs. Shelley's reading)

*Note.* In line 4, *death* is added above the line. The same correction, with others, was adopted by Rossetti from a later ms. in Shelley's hand purchased for an American collector at a sale in 1874.

Page 150: SONG (*Good-Night*). Shelley's hand.

*Note.* Rossetti gives a different version, derived from the Stacey ms. in the *Literary Pocket-Book* already mentioned.

Page 151: SONNET ("Ye hasten to the dead"). Hand different from the others.

Line 7, *must go*

8, *would know*

*Note.* See Forman, iv., p. 572, and Rossetti, iii., p. 408, for an account of a later ms.

Page 152: SONNET, TO THE REPUBLIC OF BENEVENTO (*Political Greatness*). Shelley's hand.

Line 6, *its pageant*

*Note.* No explanation of the title has been found.

Pages 153-158: BALLAD. YOUNG PARSON RICHARDS. Mrs. Shelley's hand; corrections, Shelley's hand.

*Note.* This is an unpublished poem of twenty-one stanzas of four lines each, except the first, which has five lines. It is entirely valueless in itself and uninteresting with respect either to Shelley or to the growth of his poetical genius.

Page 159: INDEX, ending on inside of opposite cover. The titles of missing poems thus supplied are as follows, Forman's substitute-titles being italicized:

Page 1: Maddalo and Julian.

30: The Mask of Anarchy

38: To S[idmou]th and C[astlereag]h (*Similes for Two Political Characters of 1819*)

39: E...d (*Sonnet: England in 1819?*)

40: An Ode (*Ode written October, 1819?*)

42: Translation from Moschus (*Pan, Echo and the Satyr*)

43: A Fragment

72: Lines written at Naples

75: Sonnet ("Lift not the painted veil"?)

88-90: contents not given, possibly blank.

106: To —, a sonnet (*Lines to a Reviewer?*)

Men of England, a song.

109: To —

145: To L[or]d E[ldo]n

*Note.* Of the poems now contained in this volume, six were published by Shelley with *Prometheus Unbound*. They were The Sensitive Plant, A Vision of the Sea, An Exhortation, Ode to Heaven, To a Skylark, and Ode to Liberty; the first three are marked *published* in the ms. Of the remainder, all were published by Mrs. Shelley in the *Posthumous Poems*, 1824, except To the Lord Chancellor, and England (*Lines written*

during the Castlereagh Administration). Of the poems shown by the Index to be missing, Maddalo and Julian and Lines written at Naples were also published in the same volume. It may safely be conjectured that the Translation from Moschus is the one so entitled in the same volume, and that the two sonnets, not further entitled, are "Lift not the painted veil" and "Alas, good friend" (*Lines to a Reviewer*), which directly follow "Ye hasten to the dead" and *Political Greatness*, also in the same volume. "Alas, good friend" is but thirteen lines and the rhymes are not in sonnet form; but the title To —, a sonnet, would give Mrs. Shelley's authority for calling the poem a sonnet; and, in the absence of any other piece answering to this title and belonging to the period of the ms., it is altogether likely that this is the one referred to. The four sonnets published by Mrs. Shelley in 1824 would then be all in this list. To — and A Fragment may be any of several pieces so entitled in the *Posthumous Poems*.

It appears, therefore, that all the poems originally in this volume were published by Mrs. Shelley in 1824, except those which had previously appeared with *Prometheus Unbound* and those which were political. Of these last, the Masque of Anarchy was published by Leigh Hunt in 1832; England (*Lines written during the Castlereagh administration*), and To S[idmou]th and C[astlereagh] (*Similes for two Political Characters of 1819*) were published by Medwin, *Shelley Papers*, 1833, reprinted from *The Athenaeum*, 1832. Mrs. Shelley included in her collected editions of 1839 the above (with variations in the first two), and added To the Lord Chancellor and Song to the Men of England; she also then pub-

lished the Sonnet, England in 1819, conjectured here to be that indexed as E . . . d. The "Ode," if a slight conjecture may be based on the grouping by Mrs. Shelley, may be that entitled by her To the Assertors of Liberty (*Ode written October, 1819*), originally published with *Prometheus Unbound*, or possibly the National Anthem, published in the second edition of 1839.

It is possible that Mrs. Shelley used this ms. volume for the *Posthumous Poems*, 1824, and excluded from her collection at that time the political pieces; or she may have derived from it only material for her editions of 1839; or she may have used it upon both occasions. The fact that her exact dates affixed to poems in the edition of 1824 are the same with those in this ms., support the view that she then had access to it. It may not be superfluous to add that her variations from Hunt's later and better ms. of Julian and Maddalo would be explained by this means without the need of supposing that she "edited" the text unadvisedly or carelessly; the date affixed by her, Rome, May, 1819, would also be justified, since these dates are all apparently not those of composition but of entry in the volume. Similar considerations apply to her variations from Hunt in the text of The Masque of Anarchy. The ms. of that poem, which is missing from this volume and which Mrs. Shelley may have used, is apparently not that facsimiled by the Shelley Society in its Publications. Whether this ms. volume was a source of Mrs. Shelley's text or not, it nearly represents it, and is interesting as tending to establish her fidelity to Shelley's mss. and to increase the authority of her text, when it is not superseded by that of mss. later than those in her possession.

(100)  
To <sup>a</sup> the Sky-Lark

Hail to thee blithe Spirit!  
Said thou never wast,  
That from Heaven or earth,  
Darest thy full heart  
In free, free strains of unpremeditated art.  
— insert

In the golden brightening  
Of the sunken Sun—  
Over which, clouds are brightening  
I <sup>show day</sup> ~~show day~~ float & run;  
Like an unbody'd joy, when race is just begun.

The pale purple even  
Melts around thy flight,  
Like a star of Heaven  
In the broad daylight  
I hear and mean, — but yet I hear thy <sup>shrill</sup> ~~blithe~~ <sup>delight</sup>



(14)

Keen as are  
~~the water, like the snows~~  
Of that silver sphere,  
Whose intense lamp hovers  
In the white dawn clear  
Unto we hardly see — we feel that it is there;

2  
Higher still & higher  
From the earth thou springest  
Like a cloud of fire  
The blue deep thou wingest  
And singing still dost soar, & soaring ever wingest

All the earth & air —  
With thy voice is loud,  
As when Night is bare  
From one lonely cloud  
Thy more ruins out the banner & Heaven is overcloud

What then art we know not  
What is most like thee?  
From ~~the~~ rain <sup>of clouds</sup> is it, flow not —  
Drops so bright to see  
As from thy presence showers a rain of melody

21  
Like a poet hidden  
By the light of thought,  
Singing hymns unbidden,  
Till the world is wrought  
To sympathy with his ~~hopes~~ fears it heeds not -

Like a high-born maiden  
In a palace tower,  
Soothing her love-laden  
Soul in secret hour,  
Her music ~~which~~ <sup>which</sup> ~~is~~ <sup>is</sup> love - & ~~overflow~~ <sup>overflow</sup> has been  
Sweet as

Like a glow-worm golden  
In a dell of dew,  
Scattering unobserved  
Its aerial hue  
Among the flowers & grass which screen it from  
the view

Like a rose embowered  
In its own green leaves,  
By ~~the~~ <sup>warm</sup> winds deflowered -  
Till the scent it gives  
Makes faint with too much sweet ~~the~~ <sup>the</sup> heavy-winged ~~there~~ <sup>there</sup>



Sound of vocal showers  
 On the twinkling granite  
 Rain-awakened flowers, or,  
 All that was was  
 Joyous & clear & fresh, the music doth surpass.

Each us, Spirit or Mind  
 What sweet thoughts are there;  
 I have never heard  
 Praise of love or wine  
 Shall pour forth a flood of rapture so divine:

Chorus Hymenial  
 Or triumphal chant  
 Match'd with theirs, would be all  
 But an empty vault  
 A thing wherein we feel there is some hidden  
 want

What objects are the fountain  
 Of thy <sup>happy</sup> ~~stream~~ stream  
 What fields or rivers or mountains?  
 What shapes of sky or plain?  
 What love of time or kind? what ignorance  
 of pain?

With thy dear kin joyance  
Languor cannot be -  
Shadow of annoyance  
Never came near thy face  
Thou hast - but never knew love's sad satiety;

Waking or asleep  
Thou of death's must deem,  
Things more true & deep  
Than we mortals dream  
Or how could thy notes flow in such a crystal  
Stream?

We look before & after  
And pine for what is not.  
Our sincerest laughter  
With some pain is fraught  
Our sweetest songs are those that tell of saddest thought.

Yet if we could scorn  
Hate & pride & fear;  
If we were things so born  
Not to shed a tear  
I know not how thy joy we ever should express -

Better than all measures

Of delightful sound -

Better than all treasures

That in books are found.

My skill to meet you there corner of the ground

It lacks me half the gladness

That thy brain must know

Such <sup>best</sup> harmonious madness

From my lips I hear thee

So with words in ten thou - as I am writing now









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